

GREAT GOD OF LOVE.

AN EIGHT-PART MADRIGAL.

COMPOSED BY

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Slowly.

1st TREBLE. *p* Great God of

2nd TREBLE. *p* Great God . . of

1st ALTO. *p* Great . . God . . . of love, some

2nd ALTO. *p* Great God of love, some pi - ty show, some

1st TENOR (8ve. lower). *p* Great God of love, some pi - ty show,

2nd TENOR (8ve. lower). *p* Great . . God of love, some pi - - - -

1st BASS. *p* Great God of love, some pi - ty show,

2nd BASS. *p* Great God of love, some pi - ty show,

ACCOMP. *p* *Slowly.*

$\text{♩} = 60.$

GREAT GOD OF LOVE.

love, some pi - - ty show, . . . some pi - - ty show,
 love, . . . some pi - - ty show,
 pi - - ty show, pi - -
 pi - - ty show, love, some pi - -
 Great God of love, . . . some
 ty show,
 Great . . . God of love, some pi - - ty, some pi - - ty
 Great God of love, some pi - - ty show, some
 ty show, On A - ma - ril - lis, on A - ma -
 On A - ma - ril - lis, on A - ma - ril - lis . . .
 ty show,
 ty show, On A - ma - ril - lis
 pi - ty show,
 On A - ma - ril - lis bend thy bow,
 show,
 pi - ty show, . . . On A - ma -

GREAT GOD OF LOVE.

ril - lis bend . . . Thy bow; Do Thou, we pray, her
 bend . . . Thy bow; Do Thou, we pray, her
 On A - ma - ril - lis bend Thy bow; Do Thou, we
 bend Thy bow; Do Thou, we pray, her
 On A - ma - ril - lis bend . . . Thy bow;
 On A - ma - ril - lis bend . . . Thy bow; Do
 On A - ma - ril - lis bend Thy bow;
 ril lis bend . . . Thy bow;
 soul in - spire, And make her feel the self . . .
 soul in - spire, And make her feel . . . the self - same
 pray, her soul in - spire,
 soul in - spire, And make her
 Do Thou her soul in - spire, And . . . make her
 Thou, we pray, . . . her soul in - spire, And make her feel,
 Do Thou, we pray, her soul in - spire, And make her
 Do Thou her soul in - spire, And make her

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The musical score is written for a vocal ensemble and piano accompaniment. It consists of two systems of staves. The first system contains 10 staves (5 vocal parts and 5 piano parts), and the second system contains 10 staves (5 vocal parts and 5 piano parts). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves. Dynamics include *cres.* (crescendo), *p* (piano), *f* (forte), and *dim.* (diminuendo). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

cres.
 same fire, and make her feel the
 fire, and make her feel the
 And make her feel, and make her feel the
 And make her feel the self-same
 feel, and make her feel the self-same
 and make her, make her feel the self-same
 feel the fire, and make her feel the self-same
 feel the self-same fire, the self-same

cres.
 fire, that wastes her lov-er's heart
 fire, make her feel the
 fire, make her
 fire, that wastes her lov-er's
 fire, that wastes her lov-er's heart a-
 fire, make her feel
 fire, that wastes her lov-er's
 fire,

f dim.
p
f dim.
p
f dim.
p

GREAT GOD OF LOVE.

a way, that wastes her
 fire, that wastes her lov - er's heart,
 feel the fire, that
 heart, that wastes her
 way, and make her feel the self - same fire, that
 the self - same fire, that
 heart, and make her feel the self - same fire,
 and make her feel the self same fire, . . . that

lov - er's heart a - way.
 that wastes her lov - er's heart a - way.
 wastes, that wastes her lov - er's heart a - way.
 lov - er's heart a - way.
 wastes her lov - er's heart a - way.
 wastes her lov - er's heart a - way.
 that wastes her lov - er's heart a - way.
 wastes her lov - er's heart a - way.